



Tu es bien romantique: A Multimodal Perspective on French Characters in Dubbed Animation

Danguolė Satkauskaitė, Alina Kuzmickienė
University of Vilnius

Received: 23/04/2020

Accepted: 31/05/2020

Abstract

Already in the travel literature of the XVII-XVIII centuries, there existed the image of the Frenchmen being polite, gallant and able to seduce women. The image as well is being successfully developed in modern media. Imagology, the science of image research, is not limited to literary analysis but has expanded its research in various media. Therefore, the methodology of multimodality and audiovisual translation proves advantageous for such the research by revealing the images created by various languages and other visual and audial modes. The article aims at identifying the modes selected for the rendering of the gallant, flirting, adventurous Frenchmen in American animated films and its dubbed Lithuanian versions by applying the theories of multimodality, audiovisual translation and imagology. To reach the aim, four animated films characters of French origin were selected – individuals, personified animals and vehicles. The multimodal transcription approach served for the analysis of the modes of character behaviour, their speech and music, as well as its interaction in the creation and evaluation of the stereotypical image of a French.

Key Words

French stereotype, dubbed animation, multimodality, imagology, semiotic cohesion.



Introduction

In modern media, Paris is often called the city of love and the French are described as emotional, having good manners, a bit light-headed, able to cook and being proud of French cuisine. The analysis of the images of the French in dubbed animated movies have suggested to the authors of the article that the

French are portrayed as great cooks, lovers of gourmet meals and wine, or the characters of French origin as gallant, light-headed and looking for flirts and adventures. The latter image of the French has a long tradition and was known long before the appearance of films. In the words of Florack (2007: 155), even in the XVII-XVIII centuries the French in German travel literature were depicted as “cultured, courteous, elegant, well-spoken, polite and gallant in their behaviour towards ladies”. The image through centuries revived and was embedded first in literature and later – in audiovisual media. Planchenault points out that: “[...] the discursive tradition of the Frenchman as a philanderer has been carried over from film to film throughout the years.” (2015: 111) Therefore, films and its reviews have developed the image; even more, it was being exported and has become global.

The article aims at the analysis of the modes selected to create a stereotypical image of a gallant, adventurous and flirtatious Frenchman in the American animated films and their dubbed Lithuanian versions. The objectives are the following: to identify the characters who are of French origin and follow the stereotype of gallant, looking for flirts and adventures characters; to determine modes rendering this image; to compare the modes used in dubbed English and Lithuanian versions of the film; to evaluate the semiotic cohesion of dubbings in both languages.

Table 1. Characters and films chosen for the analysis

<i>Character in English</i>	<i>Film in English, years</i>	<i>Character in Lithuanian</i>	<i>Film in Lithuanian</i>
Simone	Alvin and the Chipmunks: Chip-Wrecked, 2011	Saimonas	Alvinas ir Burundukai 3
Monsieur Hood	Shrek, 2001	Robin Hudas	Šrekas
Le Frog	Flushed away, 2006	Lė Varlė	Srovės nublokšti
Rochelle	Planes, 2013	Rošėlė	Sparnai

Source: created by the authors

The research is interdisciplinary, following the theoretical assumptions of multimodality, audiovisual translation and imagology. This interdisciplinarity is relevant in its applicative perspective, since it helps to reveal not only the prevailing images of nations but also the change of images and their rendering modes in media. Media serves as some kind of “re-broadcasters” that embed the existing stereotypes even more and constantly produce new ones (Laurušaitė, 2014: 123). Furthermore, the analysis of translated audiovisual

production clarifies whether the national images presented in the original are fully rendered in the target language, in this case – Lithuanian dubbed films.

1. Theoretical assumptions of imagology, audiovisual translation and multimodality

Imagology and translation studies have many interconnections. First, they “deal with texts emanating from different cultures” (Pegenaute, 2018: 177). Moreover, the interconnection between the scientific research areas of translation studies and imagology lies in their inevitable interdisciplinarity: the areas were studied both from the narrative and diachronic perspectives, therefore, cultural aspects are not considered as static, immutable (Flynn et al., 2016: 2). Hence, both translation studies and imagology follow dynamics and interdisciplinarity. These might be the reasons why more and more research on translation studies over recent decades follow “national and cultural characterization and stereotyping”, including the aspects of information selection and possible manipulation (ibid.). One of the research examples that integrate imagology and audiovisual translation studies is Mereu’s (2016) article that analyses the image of Italians in dubbed films. The author aims at revealing the way the images of the original film under the regime censorship are manipulated in the translation process and changed while dubbing. Another example is Filmer’s (2018) research on Italianness and manipulation. However, the author studies not the feature films but non-fiction BBC broadcasts translated by applying voice-over. The author relies upon the following theoretical assumptions – narrative theory, imagology, critical discourse analysis and voice-over translation.

Since audiovisual translation deals with multimodal texts, both as professional and as academic field it is inevitably connected with multimodality. As Díaz-Cintas (2012: 281) points out “translating solely the linguistic component of any audiovisual material, without fully considering the rest of the information transmitted by the audio and visual channels would spell disaster”. The researcher claims further that “audiovisual media and its translation play a special role in the articulation of cultural concepts such as *femininity*, *masculinity*, *race*, and *Otherness*, among others” (ibid).

The theoretical assumptions of audiovisual translation and multimodality by studying the rendition of stereotypes in dubbed animation are analysed by Asali-van der Wal and Satkauskaitė (2018). The authors pay the most significant attention to the phonetic sub-modes and its roles in rendering and

embedding the stereotypes of Germans. The authors of this research (Satkauskaitė, Kuzmickienė, 2016) applied the classification of modes by Stöckl (2004) and Pérez-González (2014), by analysing the rendition of French historic personalities in an animated film “Mr Peabody & Sherman”.

To apply the multimodal approach, the term mode must be defined. Having summarised the definitions by various authors (Page, 2010: 79, Kress, 2010: 79, Pérez-González, 2014: 192), it can be stated that modes are semiotic resources for meaning making. Even though the studies of multimodality are quite popular recently, there is no unanimous consensus within the scientists how many and what modes are. Some authors (Forceville, 2009: 23, Bateman, Wildfeuer, Hiippala, 2017: 18) explicitly recognize that at this stage there is neither possibility to provide an indisputable definition for a mode nor the final list of modes.

To address the issue of what might be attributed to a mode; Bateman and Schmidt claim that:

any material substrate can be made to serve this function: all that is required is [...] that members of the societal group investing effort in the development of the semiotic mode can manipulate the material sufficiently well as to leave traces recognisable as such by other members of that group. (Bateman, Schmidt, 2012: 77)

Character behaviour and speech are the most important modes for revealing the stereotypes of French characters. The latter is classified to sub-modes: phonetic, lexical and grammatical. In some films selected for the analysis, the stereotypes of characters are also created employing music; therefore, the mode of music is analysed as well.

It is important to note that when dealing with posters, drawings, printed adverts, comics, maps and other products with no information presented through acoustic channel print screen function or photos are sufficient. For the analysis of films and other audiovisual production, multimodal transcription is useful. For the sake of clarity, it is usually presented in tables and modified depending on the aim of the research and chosen modes. Veits (2014: 32) includes in his multimodal transcription a shot, visual image, voice, sound and music. Taylor (2003) presents visual frame, visual image, kinesic action, soundtrack and subtitle. Šidiškytė (2017) presents a shot, a source text, a subtitled text, hand gestures, a look, facial expression and voice features. The multimodal transcription of the present research will include time codes of film excerpts, description of character behaviour, excerpts from the dialogues of

characters in a source language and target, i.e. Lithuanian, its back translation and if relevant – music.

2. *Simone from the film Alvin and the Chipmunks: Chip-Wrecked*

Simon from the film *Alvin and the Chipmunks: Chip-Wrecked* distinguishes from other characters by its split personality. After being bitten by a poisonous spider (00: 36:10), the character has his personality changed and becomes a Frenchman. Thereafter, his name is no longer English *Simon* but the French one – *Simone*. Nevertheless, at the end of the film (1:04:26) Simon is “healed”, i.e. he regains his former personality. The change of the character's personality first seems evident from the outlook: from the second 00:38:39, the character ties a seaweed bandage around his head and rips his sleeves off his hoodie, showing his attractiveness and spirit of adventure.

Thus, his behaviour is changed, as well. Till the bite of the poisonous spider, Simon was quite reserved, following his sharp mind and logic did not take any unreasonable decisions, called by other chipmunks as a nerd (e.g. 00:25:29). Simon was pretty prudent and quite sceptical towards the eldest brother Alvin's reckless adventures. As the Table 2 shows, as a French, Simone becomes self-confident, reckless without fear of new dangerous challenges (Ex. 1 and 2) and flirting with ladies (Ex. 2). He demonstrates spontaneity, adventurous heart and romance at 00:43:19, instead of building a shelter he asks his target of love Jeanette for a dance, and at 00:51:06 gives her a golden tiara. As Planchenault notices “[...] French men as displayed by American films not only love women, they have the know-how to seduce them” (2015: 112). The courage and commitment are seen when he rescues Jeanette hanging on the edge of the high cliff and lead her through the narrow bridge over a deep ravine (00:47:30 – 00:47:40).

Table 2. Modes of behaviour, speech and music of the character Simone in the film *Alvin and the Chipmunks: Chip-Wrecked*

<i>Behaviour</i>	<i>Source language</i>	<i>Lithuanian dubbing</i>	<i>Back translation</i>	<i>Music</i>
<i>Example 1 (00:40:27 - 00:40:34)</i>				
Simone appears upside down his head, hanging on a bungee that has just fallen down	– Bonjour, my friend. – Simon? Are you bungee jumping?	– Bonjour, bičiuli. – Saimonai, tu šokinėjį guma? – Jo vardas ne	– Bonjour, my friend. – Simon, are you bungee jumping?	As soon as Simone shows up, romantic accordion

from the tree with	– His name is not Simon. – It is Simone.	Saimonas. – Aš – Simėnas.	– His name is not Simon. – I am Simone.	music starts to play.
<i>Example 2 (00:42:13 - 00:42:18)</i>				
Simone flies with a bungee through the trees. Having landed, he kisses the hands to each lady of three, and he looks right into Jeanette's eyes for a long time	J'arrive! Enchanté, mademoiselles. A kiss, a kiss. And a... kiss.	J'arrive! Enchanté, mademoiselles, bučkis, bučkis... ir dar bučkis!	J'arrive! Enchanté, mademoiselles. A kiss, a kiss. And a... kiss.	Energetic string orchestra music. Romantic accordion music is playing silently.
<i>Example 3 (00:42:27-00:42:35)</i>				
Alvin tells Brittany and by saying the last phrase, imitates Simone; he changes his voice and demonstratively stretches his posture. Shortly after them, Simone is displayed energetically and loudly kissing Jeanette's hand.	Yeah, yeah, he thinks he's some sort of fun- loving French dude. Now he thinks he's the most interesting munk in the world.	Jo, jo, jis įsivaizduoja esąs prancūzas lovelasas. Staiga iš moksluko tapo geidžiamiausias burundukas pasaulyje.	Yeah, yeah, he thinks he's a Frenchman, lovelace. Suddenly a nerd becomes the most desirable munk in the world.	There is almost no music heard. Simone being present, the accordion music silently starts to play.
<i>Example 4 (01:01:34 -01:01:40)</i>				
A long shot of Simone standing on the stone.	-Arc de Triomphe, mayonnaise, Napoléon... - I get it, Frenchie, you come from a rich history.	- Arc de Triomphe, mayonnaise, Napoléon, Notre-Dame de Paris... - Oi, Varlieti, gal užteks jau tos Prancūzijos istorijos?	- Arc de Triomphe, mayonnaise, Napoléon, Notre-Dame de Paris... - Orleanian, maybe it is enough with French history?	Insignifican t, almost unheard.

Source: created by the authors based on the film *Alvin and the Chipmunks: Chip-Wrecked*, 2011

The change of the character's personality from a nerd to a sentimental philanderer is explicitly expressed through a verbal acoustic channel too (Table

2, Examples 1, and 3); later Jeanette admires Simone's courage and recklessness when he flies with a bungee through the woods, by telling to herself "He's so French" (00:46:33).

Simone reveals his French personality by his phonetic expression both in the original film and in the Lithuanian dubbing. In the English voiced film French accent has been rendered by phonetic means characteristic to the French-speaking English: /z/ instead of English fricative dental consonant /th/ and strong uvular /r/ are pronounced, while in general, the latter is called a hallmark of the French language. In the Lithuanian dubbing, the alveolar /r/ is exactly the main phonetic characteristic differentiating French Simone from the former Simon. Moreover, both in English and Lithuanian versions, the French language is rendered through lexis: "Bonjour", "J'arrive! Enchanté, mesdemoiselles" and the other French words not mentioned in the dialogues of Table 2 "oui" (00:42:40), "pourquoi" (00:42:45) or phrases "Mon Dieu!" (00:57:41) and "Allons-y!" (00:57:50). Furthermore, contrary to the original film, the Lithuanian dubbing follows the prosody typical to the French, i. e. when stress is shifted on the last syllable of the spoken word, as in the word "bučkis" (Ex. 2).

Lexical sub-mode, i.e. names of the objects representing France, emphasises even more Simone's French side (Table 2, Example 4). The names of these objects and its French pronunciation are kept in Lithuanian dubbing too. Another character reacts towards Simone by mockingly calling him a "Frenchie", while in the Lithuanian version he has been called a citizen of the Frog city (Lith. "varlietis"). The last name was chosen for the purpose, as a frog is one of France stereotypes.

As reflected in Table 2, the French atmosphere of the animated film *Alvin and the Chipmunks: Chip-Wrecked* is created too through the mode of music. At the moment when the gallant Simone presents himself as a Frenchman and kisses hands of the chipmunks, non-diegetic accordion music is being played, which strengthens, even more, his romantic image of a Frenchman. According to Powrie, "[i]t is difficult to conceive of anything more marked as 'French' than the sound of the accordion" (2006: 137). The author stresses that both in films and advertisements and other audiovisual products, accordion music signifies "romance with a whiff of the exotic, an exoticism which turns the banal and the everyday into the sophisticated and the exceptional" (ibid).

Therefore, it could be said that both the original film and the Lithuanian dubbing maintain semiotic cohesion since the image of a self-confident,

gallant, gaining ladies by wheedling strong-minded Frenchman is rendered though the image, character behaviour, speech and music.

3. *Monsieur Hood from the film Shrek*

Another character that employs the French language as a means of flirtation is Monsieur Hood from the first part of the *Shrek* franchise. According to the surname of the character, his looks and the context of the scene (the action takes place in the woods, where Monsieur Hood lives with his Merry Men), it can be determined that the character has been based on the prototype of Robin Hood. Since this character is taken from the English literature and folklore, it is difficult to substantiate his French accent. The film creators might have selected this accent because of the prevailing stereotype that the French are flatterers and philanderers. In the scene from the film *Shrek* where Monsieur Hood appears with his Merry Men, he is trying to seduce Fiona (see Table 3): he compliments her, kisses her hand, and holds her close to his heart. After analysing the images of the French in American films, Planchenault also distinguishes their negative characteristics: “arrogant, big mouth, quick-tempered, philanderer, inconstant” (Planchenault, 2015: 105). This can also be applied when discussing the character of Monsieur Hood, as he not only flatters Fiona against her will but also intends to kidnap her.

Perchance, as Planchenault (2015: 111) assumes, Monsieur Hood is not of French nationality and only speaks French. Thus, here the stereotype of the French language as the love language is actualised since this language “carries erotic connotations whenever it occurs” (Piller, 2001: 169). In order to seem like a romantic gentleman, the character does not need to be French; the French language or French accent is enough to reach this image (Planchenault, 2015: 111). As it can be seen in Table 3, both in the English original and the Lithuanian dubbing, Monsieur Hood speaks with a French accent.

Table 3. Modes of behaviour and the speech of the character Monsieur Hood in the film *Shrek*

<i>Behaviour</i>	<i>Source language</i>	<i>Lithuanian dubbing</i>	<i>Back translation</i>
<i>Example 1 (00:51:24 -00:51:39)</i>			
Monsieur Hood like Tarzan swings from the tree	La Liberté, hey!	La Liberté, eeci!	La Liberté, hey!
holding to a rope, snatches	Be still, mon chéri,	Opa, cha cha	Oh, ha-ha-ha. Be
Fiona, who is peacefully	for I am your	cha.	still, mon chéri, for
	saviour. And I am	Ramybės, mon	I am your saviour.

walking down the forest, and, after putting her on a branch, starts flattering her: puts her hand on his chest, kisses her arm from her fingertips to the elbow; however, the expression on Fiona's face and her body movements indicate that she does not approve of this type of behaviour.	rescuing you from this green... beast.	cher, nes aš tavo išgelbėtojas. Aš išvaduosiu tave nuo tos žalios baidyklės.	I am rescuing you from this green...beast.
<i>Example 2 (00:51:52 - 00:52:01)</i>			
Holding her arm to his hearth he starts apologising for his rude behaviour. With his palm to his mouth he shouts to his men.	Oh, of course. How rude, oh là là. Please, let me introduce myself. Oh, marry men!	O, žinoma, kaip grubu, oh là là, leiskite prisistatyti. Ei, vyručiai!	Oh, of course. How rude, oh là là. Please, let me introduce myself. Oh, guys!
<i>Example 3 (00:52:02)</i>			
The monk from the Monsieur Hood crew is sitting on the swings and playing the accordion. Other Merry Men are dancing the Irish step dance and singing together with Monsieur Hood.	(Song; not analysed)	(Song; not analysed)	

Source: created by the authors based on the film *Shrek*, 2001

In the English version, phonetic and lexical linguistic sub-modes are dominating. From the phonetic sub-modes uvular /r/, palatalised /l/, and not aspirated implosive consonants are the most common. From the lexical sub-modes, a fragment of a slogan of the French Revolution (“la Liberté”, transl. “freedom”) is used; it is the first phrase of this character on-screen. In addition, other lexical elements are also employed: the interjection “oh là là” and the form of address “mon chéri”. The latter is used in the incorrect grammatical form: though Fiona is addressed, both the possessive pronoun and the noun are used in the masculine gender.

In the Lithuanian dubbing, the pronunciation of Monsieur Hood hardly departs from the phonetic norms of the Lithuanian language except for the voicelessly pronounced word “žinoma” (transl. of course). The same lexical sub-modes are employed as in the English version (see Table 3); notably, the manner of address is distorted to an even greater extent: not only the possessive pronoun is used in the masculine gender but also the noun is

changed into an adjective (transl. “dear”). It should be emphasised that from all analysed examples the incorrect expressions of grammar are quite rare.

In both versions of this animated film, lexical sub-mode (e.g., “how rude”) conveys the character not only as a flirtatious persona but also as a total lout. In this way, the visual-verbal cohesion is created.

Regarding the core mode of music, it can be noted that music in this animated film is diegetic, i.e., it is a part of the film action. When Monsieur Hood indicates his wish to introduce himself, one of his Merry Men starts playing the accordion and this instrument, as mentioned beforehand, is generally associated with Frenchness. However, the melody and the rhythm of the performed music are not typical to the French culture. Despite that the core mode of music in this film is diegetic; it does not contribute to the multimodal cohesion. Perhaps the French identity is not created for the character with all modes since its prototype Robin Hood is the hero of English folk ballads.

4. *Le Frog from the film Flushed Away*

Though the action of the film *Flushed Away* starts in Kensington, a luxurious London District, and British stereotypes are dominant in this film, there also are numerous cases of images of Frenchness. Shortly after the action is transferred to the sewerage, where the rat Roddy appears unexpectedly and makes new acquaintances. His enemies are the antagonists: English Toad (Lith. Bosas Rupūžius), leader of his henchrats, his younger cousin French Le Frog (Lith. Lė Varlė) and Le Frog’s henchfrogs.

Elements of behaviour that are considered as stereotypically French are conveyed in the behaviour of Le Frog. As it can be seen from Table 4, he is a relaxed and confident frog, who is not in a hurry, usually late, and who likes drinking wine; nevertheless, he values only the French wine as after tasting the atrocious English one he shows signs of disgust (00:49:09 – 00:49:16). By employing the behaviour of Le Frog, another stereotype is mocked in the film: lengthy dinners that are common to the French (Example 3, Table 4). Besides, he is gallant, wears an elegant, light-coloured trench coat and tries to flirt (Example 4, Table 4).

The Frenchness of Le Frog is also conveyed through the acoustic verbal channel. The character indicates this a few times by telling his cousin The Tod:

“You are becoming what we French call le fruitcake” (00:48:09 – 00:48:13), and “I’m French” (00:49:30).

Table 4. Modes of behaviour, speech and music of the character Le Frog in the film *Flushed away*

<i>Behaviour</i>	<i>Source language</i>	<i>Lithuanian dubbing</i>	<i>Back translation</i>	<i>Music</i>
<i>Example 1 (00:47:09 - 00:47:16)</i>				
Close-up of long tongues of Le Frog and Le Tod fencing for a fly. Still with his mouth open, Le Tod is surprised that Le Frog is already there.	– En garde! Droit! Parry! Thrust! – Le Frog?	– En garde! Kairė! Dešinė! – Le Varlė?	– En garde! Left! Right! – Le Frog?	Tension increasing string music. As soon as Le Frog appears, the melody of La Marseillaise is quietly played by a glockenspiel.
<i>Example 2 (00:45:25 - 00:45:27)</i>				
Le Frog, stuck to the glass in front of Le Tod, greets him. Responding to the complaint of being late, he is expressively wagging his forefinger and puts one leg on the other.	– Bonjour! – You’re late, Le Frog! – Fashionably late, my annoying English cousin! I know no other way!	– Bonjour! – Tu vėluoji, le Varlė! – Madingai vėluoju, įgrisai man, pusbroli, kitaip nemoku.	– Bonjour! – You’re late, Le Frog! – Fashionably late, I am fed up with you, cousin! I know no other way!	Soothing accordion melody is played.
<i>Example 3 (00:49:36 - 00:49:51)</i>				
Le Frog calls his henchfrogs, who scurry and surround him. He speaks, while expressively swinging his hand and starts pacing. He returns when the henchfrogs ask	– We have a mission. Let nothing stand in our way. We leave immediately. – What about dinner? – We leave... in five hours.	– Smogikai! Turim užduotį. Mums niekas nesutrukdytų. Keliaujame nedelsiant. – O kaip vakarienė? – Iškeliaujame po penkių.	– Hitmen! We have a task. Let nothing stand in our way. We leave immediately. – What about dinner? – We leave in five hours.	No music.

about their dinner and affirms his changed decision by the swing of his hand.				
<i>Example 4 (00:51:04 - 00:51:20)</i>				
Le Frog stands on the equipment of the ship and watches Rita. Then he jumps down to Rita, takes her palm with both hands and kisses her loudly. When she slaps him, he angrily waggles his finger at her.	- Ah, the English little girly, she is so aggressive. I like you woman with a little fire. - You are going to pay for that, my little chocolate croissant!	- O, anglų pupytė, kokia agresyvi. Oi, kaip mėgstu ugningas moteris. - Tu dar už tai atsiimsi, mano mažas šokoladinis raguoliuk!	- Ah, the English little girly, she is so aggressive. Oh, I like the woman with a fire. - You are going to pay for that, my little chocolate croissant!	When Le Frog appears, the low- pitched accordion melody is heard.

Source: created by the authors based on the film *Flushed Away*, 2006

The speech of characters-frogs is expressed through the lexis and intonation of the French language. Character Le Frog uses basic and well-known French phrases such as “Bonjour”, “au revoir, ma chérie” (00:56:47), “Oh, mon Dieu” (00:48:29), which are not translated in the dubbed film. In both languages, the origins of the French character are expressed by employing the masculine gender of the French article “le”: “le Frog” and “le Varlé”. Moreover, in both versions of the film, some of the words that could be easily understood by speakers of other languages are pronounced in French, for instance, “terrible”, “mémoires”.

In Example 4, Table 4, the stereotype of a Frenchman as a flirtatious persona is clearly actualised. Le Frog addresses Rita Malone as “the English little girly”. In the Lithuanian dubbed version, this form of address is domesticated by applying a noun “pupytė”, common to the colloquial speech and usually applied to address young and beautiful ladies. While flirting Le Frog is kissing the hand of Rita Malone; in this way, visual-verbal cohesion is created that enhances the image of Le Frog as a flirtatious Frenchman. Being rejected and enraged Le Frog calls her “my little chocolate croissant”. This stereotypical concept is translated in the Lithuanian version as “mažas šokoladinis raguoliuk”. Although the addressee is Rita Malone, the employed noun is of masculine gender. This example, i.e., naming of the character by using a

traditional French pastry, reconfirms the before mentioned statement that stereotypes originated from the French cuisine are widespread, easily comprehended and employed even in scenes that are in no way connected to the kitchen or cooking.

The core mode of music also has a significant contribution to the multimodal cohesion. As it can be seen from the multimodal transcription (Table 4), during the first appearance of Le Frog the melody of La Marseillaise, which is associated to France and known all around the world, is performed; this melody carries out the indexical function, i. e., together with the visuals (appearance of Le Frog) and linguistic lexical sub-modes (Le Frog greets everyone in French “Bonjour“) it signifies the Frenchness.

In the film *Flushed Away*, Frenchness representing accordion music can be heard more than once: diegetic music when frogs appear from the water, pull out the accordion and start playing a joyful melody (00:50:43 – 00:50:50) and non-diegetic accordion sounds (00:50:56 – 00:51:20). This acoustic non-verbal mode contributes to the conveyance of Frenchness delivered through the visual and verbal-acoustic channels: in parallel Le Frog can be seen kissing the hand of Rita Malone and paying her compliments (Example 4, Table 4). Thus, multimodal cohesion is maintained in this film as well. The presented image of Le Frog is of a relaxed, confident Frenchman, who is not in a hurry, and who appreciates delicious food, good wine and beautiful women.

5. Rochelle from the film *Planes*

Rochelle is the only woman among the analysed characters. As numerous other characters from the animated film *Planes*, she is a personified plane. Rochelle speaks French and descends from Québec, Canada.

On the one hand, she is a persistent and confident racer, reaching for her aim. On the other hand, her behaviour is related to the stereotype of the French being flirtatious and quickly getting into love affairs: when in the evening, Mexican El Chupacabra with the help of the main character Dusty and a band sing a romantic serenade by Rochelle’s window, she is so captivated that cannot stop kissing him (00:56:47 – 00:57:05). Certainly, the kisses are conveyed through the para-verbal channel, i. e., characters are kissing off-screen.

Rochelle's behaviour closely corresponds to the stereotypical image of French women in Hollywood films, which is described by Florack (2007: 157). The researcher states that "[t]raditionally, the French woman is perceived as assertive, elegant, erotically exciting, seductive and easy, displaying herself with the aid of fashion and cosmetics".

As it is visible from Example 1, Table 5, information about the country of origin is provided through the verbal-acoustic channel.

Table 5. Modes of behaviour, speech and music of the character Rochelle in the film *Planes*

<i>Behaviour</i>	<i>Source language</i>	<i>Lithuanian dubbing</i>	<i>Back translation</i>
<i>Example 1 (00:32:32 - 00:32:47)</i>			
Dusty sees Rochelle. Her close-up is shown from all sides; she blinks slowly with her green eyes and long lashes and charmingly waves with the pink ailerons of her wings. Dusty, while looking at the sky, and with his subdued voice is declaring his admiration.	– Who is that vision? – That's Rochelle, the Canadian rally champ. – She is like an angel, sent from heaven, like a sunrise after a lifetime of darkness.	– Ajajaj... Kas ta vizija? – A, ten Rošėlė, Kanados ralio čempionė. – Ji tarsi Anželo nusileidusi iš rojaus, lyg saulėtekis po tamsos amžinybės.	– Oh! Who is that vision? – -Ah, that's Rochelle, the Canadian rally champ. – She is like Angelo, sent from heaven, like a sunrise after a lifetime of darkness.
<i>Example 2 (00:35:16 - 00:35:42)</i>			
Rochelle drives to the shed next to El Chupacabra, who is warming himself by the fire. He starts speaking and flirting with her by using his sweetened voice. At first, Rochelle speaks in a pleasant, womanly voice; after she harshly but softly punches him with her wing, she drives away.	– Excuse me, how much does a snow plough weigh? – Je ne sais pas. I do not know. – Enough to break the ice. – I am El Chupacabra. – Ah, you are the snow plough, oui? – You could say that, yes.	– Atsiprašau, o kiek sveria sniego valytuvai? – Je ne sais pas, aš nežinau. – Na, kad pralaužt ledus, aš – El Čupachabra. – A, tai tu sniego valytuvai, oui? – Galima ir taip sakyti, si.	– Excuse me, how much does a snow plough weigh? – Je ne sais pas. I do not know. – Enough to break the ice. – I am El Chupacabra. – Ah, you are the snowplough, oui? – You could say that, yes.
<i>Example 3 (00:54:55 - 00:56:10)</i>			
When it gets darker, El Chupacabra is singing a romantic song down by	– Ah, Monsieur El Chu, comme bouffon, tu es	– Buenas noches, gražuole. – Ah, Monsieur El	– Buenas noches, the beauty. – Ah, Monsieur El

the balcony of Rochelle's house. A cappella of cars with sombreros accompanies him. Rochelle goes to the balcony, says a few admiring words, laughs playfully and disappears behind the doors of the balcony.	bien romantique. – What does that mean? – No idea, but French-Canadian is the language of love in Quebec.	Chu, jūs kaip bouffon esate labai romantique.... – Ką tai reiškia? – Nežinau, bet prancūzų kalba yra meilės kalba visame pasaulyje.	Chu, you are like bouffon, you are so romantique. – What does that mean? – No idea, but French is the language of love around the world.
<i>Example 4 (01:12:44 - 01:12:53)</i>			
El Chupacabra and Rochelle are standing by the start line. In the background, stands filled with the audience's cars are seen. They speak sweetly. Then send kisses to each other.	- I will wait for you at the finish line, hermosa. - No, no, no, no. I will be waiting for you. Je t'adore, mais que ça vieux. - Te necesito, mi chalupa.	- Aš lauksiu tavęs prie finišo, mieloji. - Non, non, non, non... tai aš tavęs lauksiu. Je t'aime, mano buritik! - Tave trokštu, mi chalupa.	- I will wait for you at the finish line, my darling. - Non, non, non, non... I will be waiting for you. Je t'aime, my little burrito! - Craving for you, mi chalupa.

Source: created by the authors based on the film *Planes*, 2013

In the English version of the film *Planes*, Rochelle's French accent is conveyed both phonetically and lexically. Following the analysis of phonetic means, the pronunciation of /z/ instead of /th/ is evident; diphthongs are monophthongised, e. g., in words “frozen”, “go”, while in some words the stress is transferred to the last syllable. Unlike the original film, in the Lithuanian dubbing French pronunciation is not characteristic to Rochelle.

However, the Frenchness of Rochelle is mostly represented by her lexis. In the original film, the speech of Rochelle can be distinguished from other analysed characters by the unusually long and lavish untranslated French phrases (see Table 5); this can pose a considerable challenge to the recipients of this animated film. However, the French phrase “Je ne sais pas” is explained by translating it into English or Lithuanian language, respectively (Example 2). In addition, when confessing of being in love (Example 4), in the original version and Lithuanian dubbing, Rochelle uses different, though synonymic, French phrases that are not translated but entirely comprehensible to the viewer. Nevertheless, both in the original film and Lithuanian dubbing, Rochelle utters one French sentence that is obscure not only to the viewers but also to the characters: El Chupacabra, who is in love with Rochelle, asks “What does that

mean?”, and she answers by employing a phrase that even more emphasises the stereotype of French as the love language (see Example 3, Table 5).

Taking into account the performed music, it can be noted that mode of music in the film *Planes* assists in creating the romantic atmosphere and reveals the identities of other characters (e. g., Mexican El Chupacabra) that are not Rochelle.

Therefore, akin to the other analysed French characters, Rochelle is portrayed as a confident character that loves to flirt and knows how to do it. Her love is presented through verbal (dialogues) and acoustic para verbal (kissing sounds) channels.

Conclusions

Most of the animated film characters analysed in the article are not individuals but personified animals (Simone, Le Frog) or even vehicles (Rochelle); thus, their French identity is not objective. Even the only person analysed, Monsieur Hood, is not French by his historical-mythical prototype. It follows that the filmmakers give all the characters analysed the identity of a Frenchman precisely because of his gallantry and propensity to flirt and set off on an adventure.

The behaviour and speech of the characters were the main modes applied to reveal the stereotypical image in the analysed films. Though missions of these characters differ in the films, they all are connected by their tendency to flirt, get into love affairs and their courage.

Considering the linguistic modes employed to reveal the French origins, mainly phonetic and lexical sub-modes have been applied in the original film; only in some cases prosodic and grammar sub-modes have been employed. In the speech of characters speaking in English, the French accent is imitated by pronouncing /z/ or /s/ instead of /th/, uvular /r/, and palatalised /l/; non-aspirated implosive consonants and diphthong monophthongization are used less frequently. While comparing the original film with the Lithuanian dubbing, it has been noticed that in the latter the French accent is commonly conveyed through lexis, whereas phonetic and prosodic sub-modes are applied in the speech of only one character – Simone. Moreover, polite French phrases, forms of address, and interjections that are generally understood from the context are the predominantly employed lexical sub-modes in both languages.

In terms of modes of music, two functions can be distinguished: melodies of the accordion and La Marseillaise, representing France, assists in revealing the French origins of the characters (in the films *Alvin and the Chipmunks: Chip-Wrecked* and *Flushed Away*), whereas melodies that are not related to France only contribute to the creation of romantic French image of the characters (*Planes* and *Shrek*).

The stereotypical image of French characters is unveiled by maintaining the semiotic cohesion, i.e., combining the non-verbal visual (behaviour), verbal-acoustic (speech) and non-verbal acoustic (music) modes in both original and dubbed Lithuanian versions. However, this cannot be stated about the character of Monsieur Hood, whose linguistic expressions and behaviour contradicts his mythical prototype, as well as the melody, heard in the film.

References

- Asali-van der Wal, R., Satkauskaitė, D. (2018) 'German accents in English-language cartoons dubbed into Lithuanian'. *SKASE Journal of Translation and Interpretation*, 11 (1), pp. 39–54. [Online] http://www.skase.sk/Volumes/JTI14/pdf_doc/03.pdf [Accessed on 3d December 2019]
- Bateman, J.A. and Schmidt, K.-H. (2012) *Multimodal Film Analysis. How Films Mean*. New York, London: Routledge.
- Bateman, J., Wildfeuer, J., and Hiippala, T. (2017) *Multimodality— Foundations, Research and Analysis – A Problem-Oriented Introduction*. Berlin, Boston: de Gruyter.
- Díaz-Cintas, J. (2012) 'Clearing the Smoke to See the Screen: Ideological Manipulation in Audiovisual Translation'. *Meta* LVII, 2, pp. 279–293.
- Filmer, D. (2018) 'Voicing diversity? Negotiating Italian identity through voice-over translation in BBC broadcasting'. *Perspectives*, pp. 1–17.
- Florack, R. (2007) 'French'. In Beller, M. and Leerssen, J. (eds.) *Imagology: The Cultural Construction and Literary Representation of National Characters. A Critical Survey*. Amsterdam, New York: Rodopi, pp. 154–158.
- Flynn, P., Leerssen, J., and Van Doorslaer, L. (2016) 'On translated images, stereotypes and disciplines'. In L. van Doorslaer, L. Flynn, P., and Leerssen, J. (eds.) *Interconnecting Translation Studies and Imagology*. Amsterdam, Philadelphia: John Benjamins Publishing, pp. 1–18.
- Forceville, Ch. J. (2009) Non-verbal and multimodal metaphor in a cognitivist framework: Agendas for research. In Forceville, Ch. J. and Urios-Aparisi, E. (eds.) *Multimodal Metaphor*. Berlin: Walter de Gruyter, pp. 19–42.

- Kress, G. (2010) *Multimodality: A Social Semiotic Approach to Contemporary Communication*. London, New York: Routledge.
- Mereu, C. (2016) 'Italiens in films: Opposing and negotiating hetero-constructed images of Italianness'. In L. van Doorslaer, L. Flynn, P. and Leerssen, J. (eds.) *Interconnecting Translation Studies and Imagology*. Amsterdam, Philadelphia: John Benjamins Publishing, pp. 127–144.
- Page, R. (2010). 'Introduction'. In Page, R. (ed.) *New Perspectives on Narrative and Multimodality*. New York, London: Routledge, pp. 1–13.
- Pegenaute, L. (2018) 'Translation and cultural development: historical approaches'. In Harding, S.-A. and Carbonell Cortés, O. (eds.) *The Routledge Handbook of Translation and Culture*. New York: Routledge, pp. 177–206.
- Pérez-González, L. (2014) *Audiovisual Translation: Theories, Methods and Issues*. Oxon, New York: Routledge.
- Filler, I. (2011) *Intercultural Communication: A Critical Introduction*. Edinburgh: Edinburgh University Press.
- Planchenault, G. (2015) *Voices in the Media: Performing French Linguistic Otherness*. London, New York: Bloomsbury Academic.
- Powrie, Ph. (2006) 'The Fabulous Destiny of the Accordion in French Cinema'. In Powrie, Ph. and Stilwell, R. J. (eds.) *Changing Tunes: The Use of Pre-existing Music in Film*. Aldershot, Burlington: Ashgate Publishing, pp. 137–151.
- Satkauskaitė, D. and Kuzmickienė, A. (2016) 'Istorinių personažų perteikimas semiotinėmis raiškos priemonėmis animaciniame filme „Ponas Žirnis ir Šermanas“ (anglų, lietuvių, rusų ir prancūzų dubliažų palyginimas)'. *Kalba ir kontekstai*. 7 (1/1), pp. 291–300.
- Šidiškytė, D. (2017) *Humoro raiškos transformacijos audiovizualiniame vertime*. PhD thesis. Vilnius: Vilniaus universiteto leidykla.
- Stöckl, H. (2004) 'In Between Modes: Language and Image in Printed Media'. In Ventola, E., Charles, C., and Kaltenbacher, M. (eds.) *Perspectives on Multimodality*. Amsterdam, Philadelphia: John Benjamins, pp. 9–30.
- Taylor, Ch. J. (2003). 'Multimodal Transcription in the Analysis, Translation and Subtitling of Italian Films'. *The Translator*, 9:2, pp. 191–205.
- Veits, Ch. (2014) *Conflict Coverage Promotion: High Quality or High Concept? A multimodal analysis of claims-making in conflict coverage promotional spots of Al Jazeera English and CNN International*. Hamburg, Anchor Academic Publishing.